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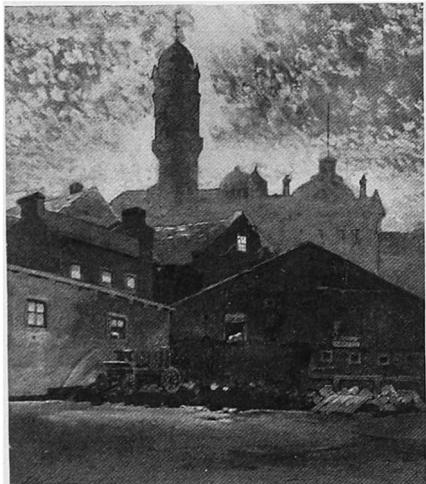
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WORK OF JOHN A. SEAFORD

More and more are American artists recognizing the artistic possibilities of their own country — its varied landscape, its wonderful atmosphere, its luminous skies, its rare effects of light resulting from these in ensemble. The statement, current much of late, that Americans lead as contemporaneous

landscape painters, is no mere blatant flaunting of national spirit — its substantial confirmation was in evidence, for instance, at the great exhibition of art at the St. Louis Exposition. These international expositions are incomparable for comparison, notwithstanding the fact that representative work from every country is not, in each instance, to be found.

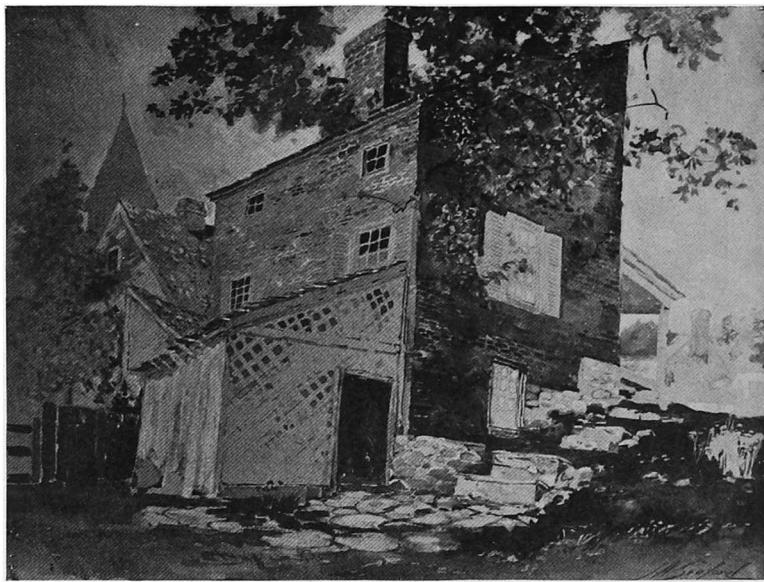
It is not only the painting of the woods, the fields, the water, and the skies, however, that the artists of the United States are now celebrating on canvas. It is the *mise en scène* of our human activities that is beginning to make its appeal — the delightful paintability of certain phases of urban



OLD SHEDS AND CITY BUILDING
By John A. Seaford

life and architecture filtered through the fire of the artist's imagination. Pennell has found that the alleged hideousness of the sky-scrappers of New York offers as effective a subject for the etcher's consideration as many of the foreign scenes he has so wonderfully depicted. Colin Campbell Cooper has leaped to fame through the charm and virility of his treatment of much the same class of subject. Childe Hassam is known more widely for his New York street scenes than for any other form his art has taken; Albert Fleury has fixed on canvas many of the stirring incidents of metropolitan life in Chicago as seen in its surging brick and stone cañons. But it has remained for John A. Seaford, an Indiana artist resident in Boston, to celebrate an Indiana town by brush and pencil in a more comprehensive fashion than has perhaps ever been done for one locality in this country.

Mr. Seaford's summer home being near Richmond, he has spent much time within the past year sketching about this, one of the oldest and most historic cities in the State, known as "The Quaker City of the West,"



THE SHOEMAKER'S HOUSE
By John A. Seaford

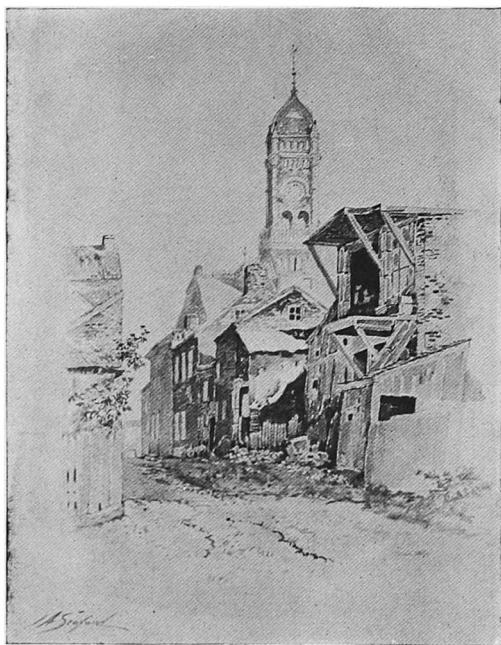


REAR OF AN OLD HOSTELRY
By John A. Seaford

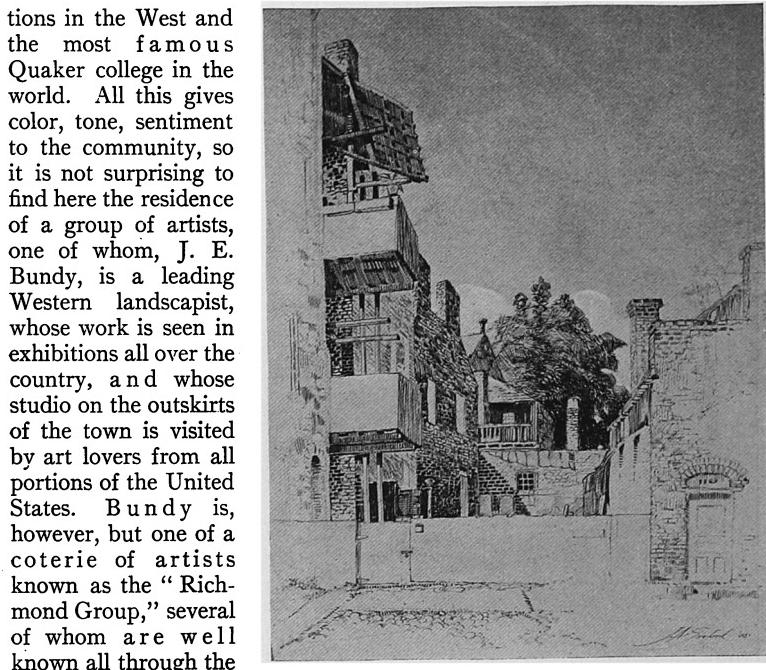
owing to its early settlement by people of this peculiar faith and to their preponderating influence in its history. Curiously enough one of the earliest artists in this section was a Quaker portrait painter, Marcus Mote, who made many excellent pictures of citizens of the early portion and middle of the last century and was the first instructor of the now well-known artist, Henry Mosler, when the latter was a lad resident with his parents in Richmond. Mote was an eccentric character, but had a great influence in fostering an art spirit in this part of the State, which has only been accentuated by time. For here was not only the early home of Henry Mosler and one or two other artists, but of persons who have become known in other forms of endeavor, among them Robert U. Johnson, a poet of distinction and one of the editors of an Eastern magazine. Here was the home of Oliver P. Morton, Indiana's famous war governor, whose statue by Niehaus has recently been placed in the Capitol at Washington; of Louise Vickroy Boyd, an early poetic writer of national reputation, the friend of William Morris, and who entertained many of the celebrities of her day in her village home near this city; and of sundry brilliant political figures who have helped make the Nation. Here is one of the largest and

oldest libraries in the State, founded many decades ago by Robert Morrison, a wealthy Quaker, whose life-size portrait by Mote has recently been restored to its pristine color.

Here, too, was one of the chiefest stations of the famed "Underground Railway," a favored one on account of the non-slaveholding sentiments of the majority of its Quaker population, and a field for the historian who would acquire accurate information relative to this interesting phase of ante-bellum days. Here, also, is located Earlham College, one of the best known educational institu-



ALLEY AND CLOCK TOWER
By John A. Seaford

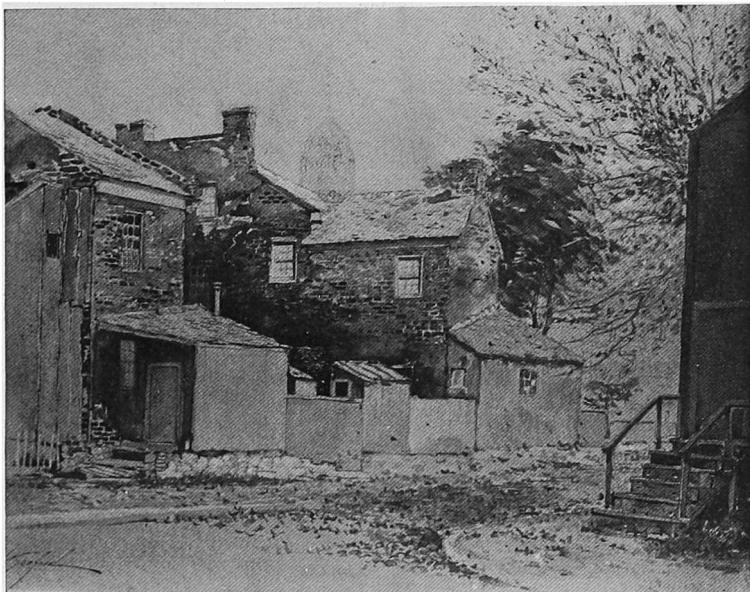


THE BALCOORIES
By John A. Seaford

tions in the West and the most famous Quaker college in the world. All this gives color, tone, sentiment to the community, so it is not surprising to find here the residence of a group of artists, one of whom, J. E. Bundy, is a leading Western landscapist, whose work is seen in exhibitions all over the country, and whose studio on the outskirts of the town is visited by art lovers from all portions of the United States. Bundy is, however, but one of a coterie of artists known as the "Richmond Group," several of whom are well known all through the Middle West, notably Frank Girardin; others having a more local reputation, several of the latter devoting only odd moments not given to business to painting, but achieving remarkable results. Richmond is also, the home of Miss Meb Culbertson, an artist who had an interesting career in Paris some years since, where she exhibited in the Salon and made many distinguished friends.

Mr. Seaford, who calls himself an Indiana artist, is, however, a native of North Carolina, and had many years' residence in Boston, where he went in 1877, and where he exhibited his first work with the Boston Art Club in 1881. Although almost entirely self-taught, Mr. Seaford studied with Enneking, Hassam, and Triscott; his faultless draughtsmanship, however, being a native talent, he accomplished results which other artists have often only reached through long and severe courses of instruction. He was awarded a gold medal in Washington for ornamental design early in his artistic career, and for two years was on the staff of a Boston paper illustrating a series of articles on "Old Boston Picturesque," doing, in addition, a variety of other work. These were marvelous reproductions of the old houses, buildings and odd corners of Boston and made a reputa-

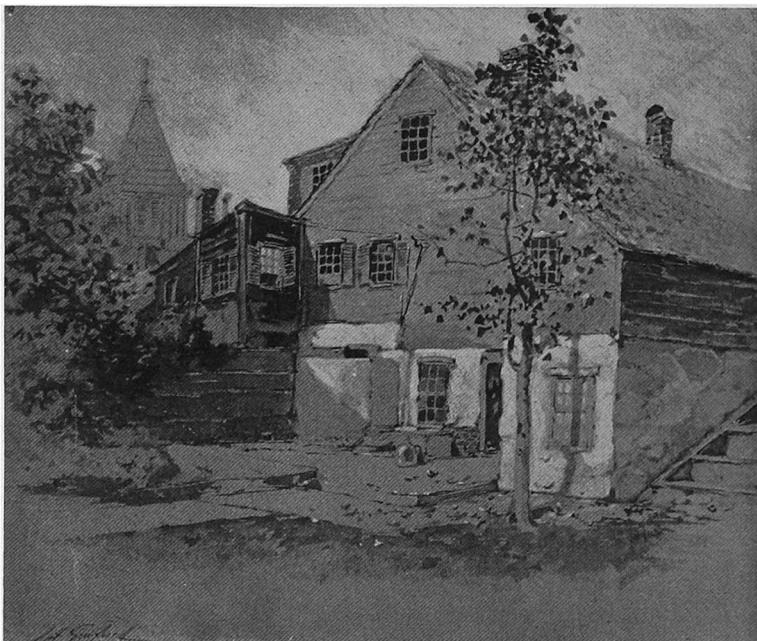
tion for Mr. Seaford wherever the paper was read. For the past three years, however, he has been in Indiana a larger portion of the year engaged in more serious work in color, and has been exhibiting all over the country with the Book and Magazine Illustrators Society, which numbers among its members Castaigne, Guerin, Glackens, Albert Levering, John Cecil Clay and others of equal reputation, whose work is very widely known.



AN OLD STREET
By John A. Seaford

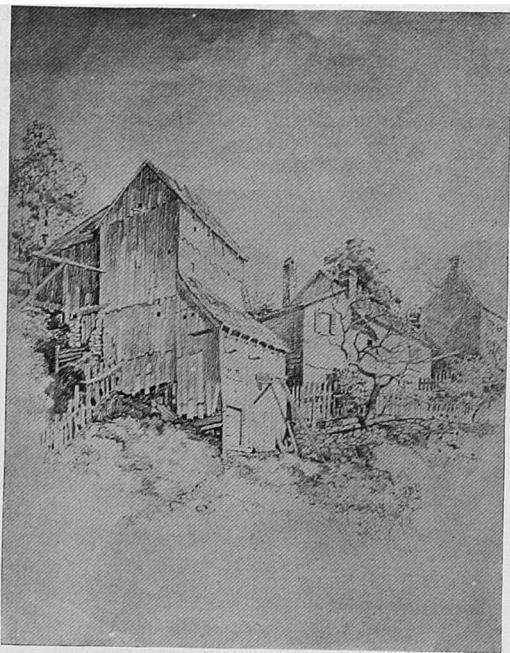
Mr. Seaford's exhibition recently held in the Morrison-Reeves library in Richmond was one of the most complete showings of his work yet seen, being made up of some fifty pictures in water-color, wash, pencil, pen and ink, and pastel of street scenes and quaint or picturesque corners of Richmond, whose charm of color and fine draughtsmanship cannot be adequately reproduced. His feeling for the pictorially effective is evinced by his selection of subjects, many of these pictures having a foreign air—"The Balconies," in instance, with its suggestion of Spain; "The Court," with its dilapidated brick and plaster walls and string of old clothes, resembling a scene from some tattered Italian town; and "The Rear of an Old Hostelry" having a German atmosphere. This last is an exquisite piece of

color, with a wonderful management of sunlight in the manipulation of pastel, showing Mr. Seaford's masterly use of that difficult medium. This is also shown in the only other pastel in the group, "Old Sheds and City Building"—a beautiful morning sky, yellow and dappled, with the tower of the municipal structure showing mistily against it, being the compelling motif of the composition, and giving it its most distinctive note.



BACK YARDS
By John A. Seaford

The clock tower of this building dominates in many of these pictures of "Old Richmond," together with the red tile roof of the court-house, a great structure of grey stone, and the spire of an ancient church. Many of these scenes are taken from the vicinity of what is known as "Ft. Wayne Avenue," an old Indian trail leading to the once famous fortification, "Ft. Wayne," upon the site of which now stands one of the largest cities in Indiana and of the same name. This trail followed the river, Richmond being picturesquely situated on the banks of a stream under the name of the "Whitewater," which is regarded as tributary to the Ohio, joining the latter some seventy miles southeast, this river, enclosed between high



ALONG THE RIVER FRONT
By John A. Seaford

says Mr. White, "could I find such opportunities for sketching as are presented everywhere along the water front of New York." And to make good his point, he made a large number of sketches, taken at random along the edges of that great city, which were later reproduced. And yet greater, in this particular instance, because of the less variety of scene presented by a small inland city, is the artistic achievement of John A. Seaford.

ESTHER GRIFFIN WHITE.

cliffs through almost the center of the town, giving an unusual effect and making the environs, with hills and high banks and beautiful wooded slopes, a paradise for artists and one cause, perhaps, for the artistic atmosphere which has so long pervaded the town.

The same conditions, naturally, do not exist in many other places, and yet the paintable picturesqueness of this country is limitless. Hear what H. White, the well-known illustrator on "*Figaro*," says, this artist returning to New York a few years ago after a prolonged residence in Paris.

"Nowhere in Paris,"



Crane, Henry B. Snell, J. C. Nicoll, Thomas Moran, A. Y. Van Laer, and Carroll Beckwith. Paul Dougherty's "The Evening Tide;" Martin Borgord's "Lammert," an excellent portrait head; George Elmer Browne's "The White Cloud," full of feeling; Edward Dufner's "A Corner of My Studio, Paris," a delightful little picture; Irving R.



THE POOL
By H. Bolton Jones

Wiles's portrait of Henry Wolf, the engraver; Walter Shirlaw's "Street Scene, St. Brieuc, Bretagne," with unusual qualities; Leonard Ochtman's characteristic landscape, "Summer Morning," and Lorenzo Hatch's "The Hills of Dorset," notable because of its simplicity, were likewise among the more important works. One should also mention Sargent's portrait of his fellow-painter William Thorne; Orlando Rouland's effective por-